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Spring 2-1-2017

# THTR 565.01: Graduate Sound Design

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COURSE SYLLABUS  
**THTR 565- SPRING 2017**  
**THEATRE SOUND II-3CR.**

**CLASS SESSIONS : TUESDAY & THURSDAY-11: 00 TO 12: 20**  
**PAR/TV RM 036/McGill 215**

**PROFESSOR:**

Mark Dean  
PAR/TV 193  
243-2879

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**Office Hours**

1:00-2:30pm T/R

12:30-1pm MW, 1:30-2 T/R, 11-11:30 F)

**TEXT:**

QLab 3-Show Control, Jeromy Hopgood  
Execution of Justice, Emily Mann  
Crimes of the Heart, Beth Henley

It should be clearly understood that the suggested text for this class will serve only as a resource. While much of the lecture material has its parallels in the text, the sequence of the class does not match the book. In addition, the terminology and approach of the professor may differ from the material presented in the text. These factors make class attendance essential if the student wishes to succeed in this class.

**GOALS AND PURPOSE:**

The purpose of this course is to expand the student's abilities as a Sound Designer. To enable him or her to develop and execute sound designs for a variety of situations. The lectures of this class will seek to expand and refine the basic understanding of theatre sound each student should bring to the class. The projects assigned within the class will aid the student in becoming proficient with sound for various types of productions, under differing conditions, using a variety of equipment. The sound studio will be used to demonstrate particular aspects of sound theory and how to implement those theories with commonly available pieces of equipment. The resources of the Montana Theatre will also be used to allow the each student an understanding of live sound reinforcement.

The work for this class is designed to sequentially develop the student's understanding and skills. Therefore, it is extremely important that all students complete the assignments according to the class schedule.

## **OBJECTIVES**

- To build upon and improve the skills gained during the Fall Semester THTR 565.
- Refine and improve ones individual design process.
- The ability to understand the evolved concept and communication of the design team for the work being designed.
- The ability to work collaboratively as a sound designer with the entire design team.
- The ability to understand and use traditional and non-traditional research methods in order to better evolve a sound design.
- The ability to define and defend a particular sound design idea, and to execute that idea in many different theatrical spaces.
- Develop understanding and programming ability of the Avid SC-48, the Yamaha LS-9 mixing consoles, and Lectrosonic Wireless Systems.
- Develop the ability to troubleshoot the Avid SC-48, the Yamaha LS-9 mixing consoles, and Lectrosonic Wireless Systems.

## **GRADING**

Final grades for this course will be based on the following

Project I-"Execution of Justice" Paperwork	200
Project II-"Execution..." Qlabs Build	300
Project III- "Crimes of the Heart" Paperwork	200
Project IV- "Crimes..." Qlabs Build	300
Attendance and Participation	100
Final Exam	100

Total-----1200 points

Since the completion of many of these projects is dependent upon the completion of the project which precede them, any project not handed in on the date scheduled will be grade down 5% of its maximum value for every class session that it is late

Extra credit is possible and encouraged by the professor, but the student must receive the instructors permission before starting a project that is to be used for extra credit.

## **REQUIRED MATERIALS**

In order to complete the requirements for this class, each student must obtain a basic set of materials. These will include:

16Gb Flash Storage Drive

## **PROJECTS AND REQUIREMENTS:**

- Project I** Students will create the sound paperwork, i.e. plot or schematic drawing and cue list, for the production “*Execution of Justice*.” The instructor will serve as the productions director. Each student must use accepted non-verbal communication tools to convey implamentation and organization ideas. Students are encouraged to explore the artistic and technical possibilities of the production. 200 pts
- Project II** – Students will create production quality sound cue recordings for the production “*Execution of Justice*” and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings and emotional impact of cue choices. 300 pts
- Project III** Students will create the sound paperwork, i.e. plot or schematic drawing and cue list, for a production of “*Crimes of the Heart*.” The instructor will serve as the productions director. Each student must use accepted non-verbal communication tools to convey implamentation and organization ideas. Students are encouraged to explore the artistic and technical possibilities of the production. 200 pts
- Project IV** - Students will create production quality sound cue recordings for the production “*Crimes of the Heart*” and present them to the class. Each student must present a complete recording of the final sound cues, script research, a final cue list and any other pertinent information that would in theory affect the final production product. The instructor will pay particular attention to research, cue content, timings and emotional impact of cue choices. 300 pts

## **TENTATIVE SCHEDULE OF CLASSES-THTR 565 THEATRE SOUND II-SPRING 2017**

- 1/24/2017 – First Day of Class – Intoduction to Audio II
- 1/26/2017 – Begin Discussion of *Execution of Justice* and Audio Paperwork
- 1/31/2017 – Bring Sound Design Ideas regarding sound design for *Execution of Justice*
- 2/2/2017 – Sound Design Audio Samples (Music and Sound FXs)
- 2/7/2017 – Lab Day
- 2/9/2017 – Paper Tech *Execution of Justice* Day I
- 2/14/2017 – Paper Tech *Execution of Justice* Day II
- 2/16/2017 – Lab Day

**TENTATIVE SCHEDULE OF CLASSES-THTR 565**  
**THEATRE SOUND II-SPRING 2017 CONT.**

2/21/2017 – Presentation of *Execution of Justice*

2/23/2017 – LS9 Instruction – Youtube Videos

2/28/2017 – LS9 Continued

3/2/2017 – LS9 Problem Solving

3/7/2017 – Lectrosonics Wireless Instruction

3/9/2017 – SC48 Instruction – Youtube Video

3/14/2017 – SC48 Continued

3/16/2017 – SC 48 Problem Solving

3/21/2017 – Spring Break

3/23/2017 – Spring Break

3/28/2017 – Begin Discussion on *Crimes of the Heart*

3/30/2017 – Continue Discussion on *Crimes of the Heart* – Introduce Sound Design Ideas

4/4/2017 – Continue *Crimes of the Heart* Sound Design Ideas

4/6/2017 – Lab Day

4/11/2017 – Sound Design Audio Samples (Music and Sound FXs)

4/13/2017 – Lab Day

4/18/2017 – Paper Tech *Crimes of the Heart* Day I

4/20/2017 – Paper Tech *Crimes of the Heart* Day II

4/25/2017 – Lab Day

4/27/2017 – Lab Day

5/2/2017 – *Crimes of the Heart* Presentation Day I

5/4/2017 – *Crimes of the Heart* Presentation Day II

5/9/2017 – 8am Course Final TBD

# University and School Policies

## ACADEMIC MISCONDUCT AND THE STUDENT CONDUCT CODE

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the [Student Conduct Code](#). The Code is available for review online at [www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php).

## FROM THE SCHOOL OF THEATRE & DANCE

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance [Student Handbook](#). The *Handbook* is available online at [www.umt.edu/umarts/theatredance/About/handbook.php](http://www.umt.edu/umarts/theatredance/About/handbook.php).

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

## FROM THE EO/AA OFFICE

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://life.umt.edu/dss/>.